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## THE EXHIBITION OF CONTEMPORARY GERMAN ART

THE Committee of Reception on the occasion of the opening of the exhibition of contemporary German art has set Monday, January fourth, for the private view of the collection by members and their friends.

The German Ambassador and Consul General, the President of the Museum, the members of the Board of Trustees, and the Directors will receive the guests, and there will be music by the orchestra of the Symphony Society of New York under the direction of the Concert Master, Mr. David Mannes.

The collection will be arranged in the new Fifth Avenue extension and will occupy seven galleries, or the whole of the second floor. These rooms are approached from the main Fifth Avenue pavilion through the rooms containing the Dino Collection of Armor and the Bishop Collection of Jade.

## THE NEW ARRANGEMENT OF GREEK, ROMAN, AND ETRUSCAN TERRACOTTAS

IN pursuance of the policy in the Classical Department of systematizing its collections, the Greek, Roman, and Etruscan terracottas have been brought together in one room (Gallery 8, First floor). Just as in Gallery 12 we have a collection illustrative of the works of the Greeks and Romans in bronze, and in Gallery 11 a provisional exhibition of their achievements in vase-painting, this new arrangement gives us a conception of classical fictile art. As is well known, the Greeks used small terracotta figures extensively as household gods, as offerings in tombs and temples, and as simple genre figures and ornaments. Though our collection is at present still far from representative, it is already sufficiently extensive and varied to give some idea both of the development of this branch of Greek art and of the favorite subjects selected for representation. It is important to realize that the makers of terracotta statuettes, like the

vase painters, were regarded more as artisans than artists. But though the execution of these modest figurines is rarely of great finish or perfection, they reflect at all times the spirit of the higher arts, and we could have no better testimony for the universality of the artistic instinct with the Greeks than the high standard of these cheap articles produced by simple workmen.

The demand for terracotta figurines seems to have varied at different periods. In archaic times they were very popular, and among the ruins of early temples and in early tombs great quantities of them have been found which were evidently deposited there as offerings. During the fifth century they do not seem to have been used so generally. In the fourth and following centuries, on the other hand, they came again into favor, but it appears not so much for temple dedications as for ornaments in the form of genre figures. The grace and refinement of the fourth century were particularly adapted for such productions, and it is to the creations of this period that the whole art owes its popularity in modern times. In the third century realism affected somewhat both the conception and the choice of subjects, but not until later, as in the so-called Canosa vases (Nos. 06.1021.246 and 06.1021.248), did pretentiousness take the place of charm.

Our present material consists of the Cesnola Collection of terracotta figurines and lamps, which have been moved from their former place in Gallery 42; the miscellaneous terracottas acquired before 1906; and the accessions of 1906 and 1907. The system of classification adopted is as far as possible chronological; but it has seemed advisable to keep the Cesnola Collection and also the terracottas given by J. W. Drexel separate from the rest.

The Cesnola collection now occupies eight sections of the wall cases. Duplicates and doubtful examples have been sifted out, but all the different types have been retained, so that the selection is still entirely representative. When compared with the fine Tanagra and Myrina terracottas in the same room, the Cesnola Collection stands artistically much lower; still, it is of importance in giving us a com-